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IN spite of very wet weather the Nonconformist Choir Union Festival at the Crystal Palace on June 13th, was a success. One most encouraging feature was the largely increased choir.

The great Handel orchestra looked as if 300 more singers would crowd it. More enthusiasm has been shown in the work this year than for several years back, and the attendance at the district rehearsals has been more satisfactory. This must all be encouraging to the committee. At one time, owing to the great increase in the railway fares from the Midlands and the North, the annual festival was seriously threatened with disaster. Happily a forward movement has risen in London and the Home Counties, with the result that the ranks have to a large extent been filled up, and there seems every indication of a further growth before next year.

There was much in the singing that was creditable to the singers and the numerous choir-masters who had trained them. Some of the pieces were distinctly difficult for an average Nonconformist church choir—especially for small choirs of a dozen voices. But the work had been for the most part carefully prepared. There were shaky passages now and again, but the singers quickly pulled themselves together. When it is remembered that it was not a choir of picked voices—that many of the singers sang by ear only—and that many hundreds of the performers had not been rehearsed by the conductor, the result can certainly be regarded as satisfactory.

The competitions were very interesting. In Class A, the Lewisham Congregational Choir came out first, and their singing was most excel-

lent. The other choirs in this class were also exceedingly good. In Class B Reigate and Brighton ran very close, the former winning by one point only.

The Union has some cause for complaint against the congregations of the London churches in the matter of audience. The *Christian World* puts the audience down at 400. That is, of course, absurd, and we can only presume the writer meant that 400 persons paid for seats in the reserved enclosure. 12,730 persons passed the turnstiles that day, and as it was very wet, they must have been in the Palace. With the free chairs by the Royal box, nearly all occupied, and the crowds standing at the sides and back of the enclosure, there must have been some thousands of listeners. Every reserved seat would have been occupied if all the London churches had shown much interest in the event.

There are some cloth-bound books of music left which the committee are anxious to dispose of at the greatly reduced price of nine shillings for twelve copies. Choirmasters requiring an excellent selection of pieces would do well to secure copies at once. Applications should be made to the Hon. Sec., Mr. T. R. Croger, 114, Wood Street, London, E.C. The following are the contents of the book: "O God when Thou appearest" (Mozart), "O worship the King" (H. Ernest Nichol), "Sing, O Heavens" (Sullivan), "When His loud voice" (Handel), "The Harvest Feast" (Gaul), "Haste Thee, Nymph" (Handel), "The Unseen Choir" (Ernest A. Dicks), "Soldier's Chorus" (Gounod).

In the *Free Churchman* for June appears a letter of "Advice and Encouragement" to

choirmasters, etc., written by Mr. E. Minshall, at the request of the editor. That letter brought forth a really sad communication from the organist of a Baptist church. The following is an extract:—

To my mind the great want of success is due to the very little support given to music by the ministers and those in authority in our churches. Personally I have frequently suggested the practice of an oratorio or small cantata, of a sacred character, to be given in the church, but am always met with the remark, "Why trouble yourself? the people don't want it; so much time thrown away." Such indifference takes the pluck out of any man who has musical enthusiasm in him, and causes him to let things slide, and go their own way. If our ministers, instead, would only consent to the introduction of better music it should soon have a beneficial effect, not only in the "Service of Praise" in our churches, but in the attendance; for with better music we should obtain better singers, and I am of opinion that where there is good singing there are always good congregations. In my own church there is a movement at the present time to get in the "outsiders"—those who never, or seldom enter a place of worship—and yet I am requested to cut down the music to the lowest possible limit. Short anthems, certainly none with a solo, and the shortest of hymns—thus doing away with the very element that would attract an outsider. It was suggested that we had a sacred solo, such as, perhaps, "The King of Love," or "There is a green hill," but that was tabooed, on the score that it was "showing off" on the part of the singer. The musical arrangements of our Nonconformist Churches want altering, but until the ministers are brought to see that it mainly rests with them, no improvement is possible. It is no surprise to me that so many of our young people find their way to the Established Churches, where they are sure of hearing a good musical service. I should and often do feel inclined to do the same, but in order to obtain a post as organist and choirmaster I should I presume, have to attend classes and be confirmed, which is against my principles, being a Nonconformist to the backbone.

The musical question has ever been a thorny one, and possibly ever will be, but if we want to keep our young people in the Churches this is one way of doing it. Give the choir a chance, instead of keeping them in the background; encourage them by all possible means, and instead of leaving them to purchase their own music, as is frequently done, make them a generous grant once a year, so that something new can always be "on the stocks," and an opportunity of an occasional performance given them. I thought these few lines would show you that there are some animated with progressive ideas, and anxious for a brighter and more musical service, but the "drag on the wheel"—indifference—dashes all one's hopes, and makes one more pessimistic than ever. However, I think things are better than they were a few years ago, that alone is something to be grateful for, but they are still far from what they might be. I am no advocate for making our Sunday services concerts, but there is a gospel in song, a fact that Nonconformists are slow to realise, and to my knowledge many a heart has been touched by an inspired song, which probably any amount of preaching would not have affected.

After a long experience we feel sure that of all the denominations the Baptists are most behind-

hand with their music. There are some Baptist churches with excellent music, but in many of them four hymns constitute the whole musical service. There is now no excuse, for the Baptist Hymnal provides plenty of variety. We trust our correspondent—with many others in similar circumstances—will still go on working and hoping. We have very little doubt that before many years have passed every church will have a good musical service.

From *Musical Opinion* we learn that the congregation of a parish church in Essex has been disturbed by a discordant voice in the singing. To stop the annoyance the churchwardens sent the objectionable vocalist a letter which runs thus:—

DEAR SIR,—We have been requested by many members of the congregation attending the Parish Church to ask you if you will kindly moderate your voice in the singing of the hymns, etc. It is really very objectionable to those sitting near you, and seriously interferes with the musical portion of the service. You are possibly not aware that you are causing this annoyance, and we feel sure that we have only to bring the matter before you that you will fall in with our wishes and those of the congregation generally.

What the result was is not stated.

The proprietor of a country music warehouse sends us the following facts:—"A gentleman came in last week, and in all seriousness asked for a flageolet in C Major as it would not go with his piano unless it was in C Major. Another customer purchasing a song, on being asked what key he preferred, said his was a B flat voice. But the best of all, we were once asked for Mozart's 'Symphony to Jemima,' instead of Symphony in G Minor."

Woking Nonconformist Choral Union.

THIS Union gave a very successful concert last month, consisting of Van Bree's cantata, "St. Cecilia's Day." The chorus (of about 50 voices) were thoroughly at home with the music, and rendered it with much spirit, precision, and expression. The solos were sung by Miss Winslade (who had prepared them at short notice, but acquitted herself excellently notwithstanding). The young lady is a pupil of Mr. J. L. Phillips, who accompanied her. There was no band. The accompaniments were played by Mr. Phillips, 1st piano; Mr. G. Macdonald, 2nd piano; and Mr. H. B. Pryor, American organ, and had been arranged by the conductor (Mr. R. Taylor) for two pianos of contrasted tone, and organ, to resemble as nearly as was possible the band effects. In the miscellaneous part, solos, etc., were rendered by members of the chorus and by Miss Winslade. A recitation in Dorset dialect, by Mr. Lush, "brought down the house." The chorus also sang "The harvest feast" (Gaul), and Soldiers' Chorus (Gounod), from the Crystal Palace selection. Their purpose giving the whole selection before the holidays.



Passing Notes.



GERMAN humour is of the elephantine order. They say that a Dutchman never falls in love. I don't believe a German ever makes a really good joke. At any rate he often makes atrociously bad jokes. The latest exhibition of his wit comes from Leipzig, where the editor of the *Signale*, a sedate musical journal, tried a sort of April hoax on his readers. He presented a thrilling story of a young student who, helping an infirm old woman on the street, had the good fortune to receive from her a bundle of old musical manuscripts, among which he subsequently found the whole of the so-called "Unfinished" Symphony of Franz Schubert. The ponderous editor should have added a footnote: "N.B.—This is a hoax." But he didn't. His absurd tale was copied by a Paris musical journal; it got from thence to London; and several writers naturally made the "discovery" a theme for comment. I myself wrote a leaderette in an important provincial paper. Now we find that we have been fooled. In China the lunatic is treated as a sacred person: I would have lunatics of the Leipzig order lynched without more ado.

What's in a name? Nothing, apparently, according to the practice of Mr. Edward A. MacDowell, the American pianist composer, who was recently welcomed to our hospitable shores. Mr. MacDowell gives titles to his pieces, but it seems that the titles don't matter much. So I gather from a good story told by Mr. W. S. B. Mathews, the editor of the *Chicago Music*. Not long ago a country pupil brought Mr. Mathews a programme of MacDowell's works which she had to play. In the list was a certain chord-study entitled "March Wind." It was marked *pianissimo*, and Mr. Mathews spent much time in getting his pupil to play it softly, "in order to represent the distance of the wind, and the rise and fall of the intensity." A few days later MacDowell gave a recital in Chicago, and among the selections was this same "March Wind," which he played *fortissimo* throughout. When Mathews saw him next day, he says, says he: "You're a fine fellow! To mark your own March Wind *pianissimo*, and then play it *fortissimo*. What's the good of my working two hours with a pupil to get it down fine, when you upset everything by playing it in this tumultuous way?" To which Mr. MacDowell answered: "Did I mark that *pianissimo*? When I got ready to play it I couldn't remember whether it was *pianissimo* or *fortissimo*, and I said, March Wind, March Wind, this must be very loud and roaring; and so I played it *fortissimo*." Just so! The wind bloweth where it listeth, and the composer may call his piece anything he likes.

I have read every word of the late Sir George Grove's Life, just published by Macmillan. It is a wonderful story of evolution—how this man, beginning life as a civil engineer, never more than a

musical amateur and not greatly accomplished at that, ended by being placed at the head of the Royal College of Music. One can understand the sneers of the professional musicians who did not know him. Those who did know him were bound to love him, and this book can hardly fail to refresh and reanimate the affection of all who came within his sphere of influence. Grove had a keen sense of humour, and there are some capital stories in his reminiscences. I think the best is that told in connection with Sir George Macfarren. Macfarren was examining for the Mus.Bac. at Cambridge. "Will you be good enough to give me some account of the Ecclesiastical Modes," he said to a candidate. "Pardon me, sir," replied the candidate, "but I am a Dissenter." Grove was fond of telling a story of a young lady at Manchester, who, when informed that Stephen Heller could improvise on any subject that was given to him, innocently asked: "Do you mean to say that if he was given a *sponge*, he could improvise on that?" There are several anecdotes of Sir Michael Costa. The best is a malapropism of the great conductor, who spoke English in the Handelian fashion—broken. One of Costa's players had met with an accident to his leg, and Grove one day asked him how the patient was doing. "He's going on all right," said Costa, "but he'll have to walk on crochets." Sir George does not note that in certain circles Sir Michael was known as the Costa-monger.

Edward Grieg, the Norwegian composer, has just been celebrating his sixtieth birthday. "You will never be a composer," said Gade to him when as a young student Grieg took his E Minor Sonata for the Dane's approval. Where can you hear Gade's compositions now, unless perhaps "The Erl-King's Daughter," beloved of small choral societies? And Grieg—well, have we not the "Peer Gynt" Suite, the Norwegian Bridal March, the Berceuse, a host of lovely songs? Grieg, like Chopin, has for the most part worked in small forms, but his art work is not on that account small: it is delicate, beautiful, and in its way unique. Yet from professional musicians he does not meet with much favour. Some speak of him patronisingly, some scornfully. "Grieg?" they say. "Oh, yes, very charming, but —" and the rest is covered by a shrug of the shoulders. Well, of course Grieg is not a Bach or a Beethoven. He doesn't pretend to be. Bach and Beethoven, he has himself observed, raised temples and churches on the heights; he (Grieg) has tried, in the words of Ibsen, to build homes for human beings, or, to put it in another way, he has noted down the popular music of his country. He has explored the rich treasure of the folk-songs of his fatherland, and from these hitherto unexplored manifestations of the Norwegian genius he has tried to create a national art. Do you call that a mean achievement? I wish we had some genius who would do the same for our own country.

J. CUTHBERT HADDEN.

Music at St. Paul's Presbyterian Church, Westbourne Grove.



THE churches of the Presbyterian order in London have a good reputation for excellent work, and much is done from time to time by enthusiastic musicians and others to improve the standard of choir work by associating together for festival service and in other ways. The tendency seems, however, to be in the direction of small choirs of good quality rather than of a large company less capable of enjoying and exhibiting the finer shades of choral work.

Our visit to St. Paul's Presbyterian Church was on the morning of Hospital Sunday, when the weather had done its best (or worst) to keep the church empty, and had in a measure succeeded, let it be hoped not to the detriment of the collection. The present minister of St. Paul's is Rev. Richard Roberts, a young Welsh preacher of power and undoubted ability, who, finding his native methods of church government not all that could be wished, has applied for admission to the Presbyterian ministry. Meanwhile St. Paul's congregation have invited him to the pulpit, and there is promise of some good work in the new sphere of influence. And the church furnishes a scope for energetic work which any young minister might well envy. The reputation of the church, built up as it has been by Dr. Morrison and latterly by Rev. G. Johnstone Ross (now of Cambridge), is a heritage of no mean worth, and opportunities in the future for further earnest work are likely to be plentiful. The situation of the church, placed as it is right on the spot where the young people of both sexes are to be found in their hundreds, "living in" at the large emporiums of the Westbourne Grove district, is a very distinct advantage, and already the minister is making special efforts to attach to the church a number of the young folks, who, away from home, sometimes sorely need a word of counsel in hours of loneliness. There will be found as a useful and indeed a necessary adjunct a first-

rate choir. Fortunately the instrument lies ready to hand, and although of the "choice" order, it will no doubt prove an effective aid in drawing young life to the church, more especially if a little elasticity is introduced into the form of service, at present cast upon rather strict Presbyterian lines.

The service under notice was perhaps, owing to the unfortunate climatic conditions already noted, a little below the average, but it was still a pleasant experience, sacred song and stirring sermon making the time appear short.

The opening hymn was No. 291 in Church

Praise, which is, of course, the Hymnal in use at the church. It was a good opening piece, and was sung fairly well. The chant (a lengthy Psalm) was more generally sung, the people having evidently learnt the helpfulness of the choral recitation of the grand lyrics of the Hebrew bards who long ages ago penned words that to-day express the heart's need as no other writings do or can. A love for the words of Scripture is characteristic of the Scottish people, and the Psalms are familiar to most of the children—a factor of value in the successful rendering of the Scripture passages. It would have been a very definite improvement if the Lord's Prayer had



MR. C. R. WILLIS.

also been taken to a simple chant or other musical setting. It is more than strange that devout-minded folks who appreciate a chant for the Psalms should be content with the ordinary "mumble" which, while on this occasion less objectionable than in some other places, is still too frequently the portion of the universal petition. The hymn following was 521, a special "Hospital" hymn, sung to Cooper's "St. Sepulchre." The sympathies of the congregation being aroused in the subject, the hymn went very well, the expression marks being well noted and sustained. A children's hymn (436), "Hosanna, loud Hosanna," to "Isleworth," which was evidently a favourite with the congregation, so well did they sing it. A verse sung by the children of the congregation alone

would have been a welcome feature, but as they were scattered about in various parts of the church it might have been a little difficult. They could be brought together perhaps for the purpose, and so brighten the service for themselves and their parents.

Following this hymn was the collection, taken immediately before the sermon, which seemed a little out of the way on this occasion. Strong reliance upon the liberality of the people helped the minister no doubt to feel pretty sure that his appeal was not an absolute necessity in order to ensure a hearty response.

During the collection the choir sang "Bless the Lord" (Hopkins), an effective anthem, which received very careful attention. The quartet portion was very fine—a real gem of well-balanced singing, with a very good blend in the voices. The "full" close was well done, the "fortes" well delivered, and adequately sustained. A piano passage in the earlier portion was also well done, and the rendition betokened careful preparation and attention to detail.

The sermon which followed was a strong appeal for the support of the hospitals of the metropolis. Mr. Roberts evinced a thorough interest in their labours, and tracing the origin of the work of caring for the sick to the early years of the Christian era, he emphasised the essentially Christian origin of collective, curative employment, and urged unstinted support of the present-day successors to the early hospices and refuges for the sick. He had, however, two strong reservations—one a deep detestation of vivisection, and the other a feeling of disgust that a large number of larks should have been provided for the pampered

appetites of the patrons at the recent ball at the Albert Hall. A guinea ticket, with a murdered lark as part of the price, was not altogether a gain, Mr. Roberts said, and every lover of our feathered songsters will surely be of the same mind. These digressions in no way interfered with the interest of a very eloquent and stirring appeal, which was heartfelt in every phrase. It had also the grace of brevity, the service lasting but an hour and a quarter, the closing hymn being No. 287.

A short chat with the organist, Mr. C. R. Willis, after the service, was of interest. Mr. Willis has occupied his present position for over eight years, and speaks most highly of the people with whom he has to work. He was previously associated with Dr. Alcock, now of the Chapel Royal. Mr. Willis's playing throughout the service was of a very helpful character, both in adequately sustaining the choir and congregation, and in an interesting "giving out" of the tunes in a pleasing manner. The organ is by Conacher, and has lately been added to and improved in connection with the church renovation.

Mr. Willis suffers a little from inactivity by reason of the smallness of his choir, which, adequate as it is to the Sunday work, does not allow of much extra duty, except on special occasions. A larger membership is desirable, and will doubtless soon be an accomplished fact, especially if more young people are induced to attend the church. Meanwhile the good folks of St. Paul's are to be congratulated on the possession of a choir well up to its work, and of a choice order not always obtainable where large numbers are enlisted.

Madame Clara Butt at Kensington Chapel.

ON the occasion of the Rev. Silvester Horne's closing sermon to young people, Madame Clara Butt and Mr. Kennerley Rumford kindly consented to assist in the service of praise at Kensington Chapel, which was filled to overflowing long before the service commenced. Madame Butt and her talented husband sang a duet, and afterwards as a solo the great contralto sang Liddle's "Abide with me." Here was sacred music at its best. England's greatest singer in deeply religious surroundings singing a heart utterance which will never die, listened to by a crowded company of sympathetic hearers, who received the lesson of the song without any outward show of appreciation, thus leaving

the message to sink deep into the heart and mind without the distraction of a clamorous encore. The few words of introduction by Mr. Horne to "receive in the spirit of worship" the ministry of song which delighted all who heard it was sufficient to place the music on a proper basis, and a musical treat both rich and rare was thus incorporated in the service. Such services might be multiplied to the manifest advantage of the churches. Mr. Horne will have no difficulty in filling Whitefield Tabernacle if he can secure the co-operation of singers who "draw." Although it is hardly likely that front rank artistes will often be prevailed upon to give their services, singers of a lesser flight will have a good influence in the same direction.

The Handel Festival.

As we go to press the Handel Festival is being held, with every indication of great success. The retirement of Dr. August Manns marks a new era in the history of the Festival, but in Dr. Cowen we have a conductor of ripe experience. The rehearsal day was truly a rehearsal, and from twelve to six, with

an hour's interval, Dr. Cowen kept his forces hard at work. The stops were numerous.

At the final rehearsal at Exeter Hall Dr. Manns was presented with a silver bowl and his robes as Doctor of Music by the members of the Handel Festival Choir. Mr. J. N. Frye made the presentation.

Concerning the Rise and Progress of Hymn-tune Adaptations.

BY J. R. GRIFFITHS, MUS.BAC.

(Concluded from page 92.)



OUR next adaptation, one equally popular with that just mentioned, is an arrangement of "See the conquering hero comes." This is found on page 396 of Arnold's "Complete Psalmody" (7th edit., 1779), where it is set to the words, "Christ the Lord is risen to-day!"

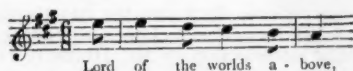


This adaptation is also found in many collections; as, for instance, in Addington's Collection (3rd edit., 1780), where it appears (page 100) as "Georgia." In Harrison's "Sacred Harmony" (c. 1780) it is found on page 50 as "Stratford," and is "tinkered" with a vengeance, seeing that an initial note is added to each phrase in order to make it eligible as a long metre! In Boyd's "Select Collection" (1773) it appears (page 70) as "Maccabees."

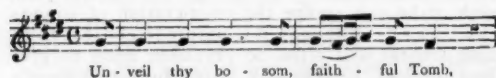
Harrison's book, just referred to, contains many examples of "How not to do it." It is indeed so full of specimens which are "Altered from Handel," or "Altered from" someone else, that we can only spare space for one or two extracts. The tune numbered 203 is styled "Margate," and is a setting of "O Father, whose Almighty power":—



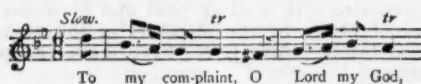
while tune 259, called "Ferney," is the air, "He shall feed His flock":—



Williams' "Psalmody Evangelica" (1789) gives us on pp. 94 and 95 of Vol. II. a new selection, namely, the Dead March in Saul! This, appropriately enough, is directed "to be sung over a grave":—

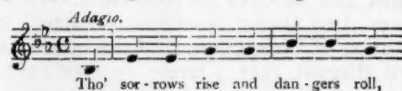


Let us return, however, to Dr. Alcock's "Harmony of Jerusalem," which we have already quoted from in connection with "I know that my Redeemer liveth." We said that his version contained four shakes. Turning to page 33 we find "Yeovil," an arrangement of "How beautiful are the feet," which is also adorned with shakes:—

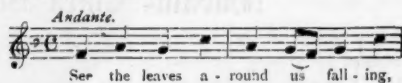


But what shall we say of "Tavistock" (page 102), a setting of "He shall feed His flock," which contains nine shakes each in the soprano and alto parts, and eight each in the tenor and bass parts! Perhaps, however, the preface somewhat accounts for this. For we read that "nearly all the Hymns and Psalm-Tunes were set or Harmoniz'd this last Winter, great part of which the Doctor was much afflicted with a severe Fit of the Rheumatic Gout which frequently prevented his writing for several Days together, and at other intervals it was attended with difficulty and pain: without having any Person to assist him in the musical-way, tho' he was then eighty-six years of age." Anyway a few shakes may be forgiven in a man tortured with rheumatic gout.

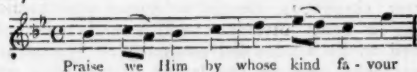
But it is time we mentioned other victims besides Handel. We have already seen in the case of "See the conquering," how in one instance each phrase was lengthened by an added initial note. A similar maltreatment is contained in our next quotation, which is taken from "Hymns for the Service of the Church" (1835). Here, on page 18, we find the melody of the "Surprise" movement in Haydn's Symphony, arranged to form a long metre double!



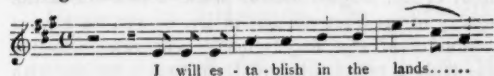
On page 78 of the same work we have a tune called "Autumn," founded upon the air known as "The Harmonious Blacksmith":—



Such, indeed, was the fashion for adaptations about this time that even Vincent Novello, in his "Congregational and Choristers' Psalm and Tune Book" (1843) included an extract from the Overture to Zampa, arranged as a tune of the metre 8.7.8.7!—



And examples of this pernicious custom could be multiplied to almost any extent; but our space is rapidly drawing to a close, and we must content ourselves with referring to but a few additional specimens. Burns's "Sacred Harp" (1845-7) gives us on page 112 of Vol. I. the Marseillaise Hymn arranged as a common metre double!—



NOTICE.—This Anthem may be sung without fee at Church Services, Organ Recitals, &c., which are absolutely free, otherwise payment in advance of One Shilling per performance must be made to the British Agency General of the Société des Auteurs &c., de Musique, 19, Sackville Street, London, W., or to the Société accredited Agencies throughout the British Empire. Annual Subscribers to the Société are exempted.

O DIVINE REDEEMER.

(*ANTHEM.)

Words by ALFRED PHILLIPS.

Music by CH. GOUNOD, (1893.)

Arranged from the Original Orchestral Score by LEIGH KINGSMILL.

Molto moderato.

ORGAN.

SOPRANO.

ALTO.

TENOR.

BASS.

- way;..... re - ceive me though un - wor - thy; Ah!... turn me not a -

- way;..... re - ceive me though un - wor - thy; Ah!... turn me not a -

- way;..... re - ceive me though un - wor - thy; Ah!... turn me not a -

Ah!... turn me not a -

* Full Orchestral Accompaniment may be had, price 7s. 6d. nett. Extra separate Instrumental Parts, 6d. each.

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3 JUL 1903

O DIVINE REDEEMER.

5

cres. *dim.* *p* *cres.*
an-guish, Thy pi-ty shew.... in my deep an-guish. Let not the sword... of vengeance
dim. *p* *cres.*
an-guish, Thy pi-tyshe in my deep an-guish. Let not the sword... of vengeance
dim. *p* *cres.*
an-guish, in my deep an-guish. Let not the sword... of vengeance
dim. *p* *cres.*
an-guish, Thy pi-tyshe in my deep an-guish. Let not the sword of ven-geance

cres.
smite me, though righteous Thine an-ger, O Lord, Shield me in dan-ger! O re-
cres.
smite me, though righteous Thine an-ger, O Lord, Shield me in dan-ger! O re-
cres. *cres.*
smite me, though righteous Thine an-ger, O Lord, Shield me in dan-ger! O re-
cres.
smite me, though righteous Thine an-ger, O Lord, Shield me in dan-ger! O re-

cres. *f*
-gard me, on Thee, Lord, a-lone will I call!.....
cres.
-gard me, on Thee, Lord, a-lone will I call!.....
cres. *f*
-gard me, on Thee, Lord, a-lone will I call!.....
cres.
-gard me, on Thee, Lord, a-lone will I call!.....

O DIVINE REDEEMER.

6

p
O Di-vine Re-deem-er! O Di-vine Re-
O Di-vine Re-deem-er! O Di-vine Re-
O Di-vine Re-deem-er! O Di-vine Re-
O Di-vine Re-deem-er! O Di-vine Re-

cres.
deem-er! I pray Thee grant me par-don, and re-
deem-er! I pray *cres.* Thee grant me par-don, and re-
deem-er! I pray *cres.* Thee grant me par-don, and re-
deem-er! I pray *cres.* Thee grant me par-don, and re-
deem-er! I pray *cres.* Thee grant me par-don, and re-

dim. *p*
- mem-ber not, re-mem-ber not my sins..... For -
dim. *p*
- mem-ber not, re-mem-ber not my sins. For -
dim. *p*
- member not, re-mem-ber not my sins. O Di-vine Re-
dim. *p*
- mem-ber not, re-mem-ber not my sins. For -

give me, O Di-vine Re-deem-er! I

give me, O Di-vine Re-deem-er! I

deem-er! O Di-vine Re-deem-er! I

give me, O Di-vine Re-deem-er! I

cres. pray Thee grant me... *dim.* par-don, and re-mem-ber not, re-mem-ber not, O

cres. pray Thee grant me par-don, and re-mem-ber not, re-mem-ber not, O

cres. pray Thee grant me par-don, and re-mem-ber not, re-mem-ber not, O

cres. pray Thee grant me par-don, and re-mem-ber not, re-mem-ber not, O

cres. pray Thee grant me par-don, and re-mem-ber not, re-mem-ber not, O

rall. Lord, my sins. *a tempo.* Night gath-ers round my

rall. Lord, my sins. *a tempo.* Night gath-ers round my

rall. Lord, my sins. *a tempo.* Night gath-ers round my

rall. Lord, my sins. *a tempo.* Night gath-ers round my

rall. Lord, my sins. *a tempo.* Night gath-ers round my

colla voce. Lord, my sins. *p a tempo.* Night gath-ers round my

soul..... Fear - ful I cry to Thee!.....
Lord, hear my cry! Come to mine

soul..... Fear - ful I cry to Thee!.....

soul..... Fear - ful I cry to Thee!.....

soul..... Fear - ful I cry to Thee!.....

Come to mine aid, O Lord!..... Haste Thee, Lord, haste to
aid! O haste Thee, Lord!

Come to mine aid, O Lord!..... Haste Thee, Lord, haste to

Come to mine aid, O Lord!..... Haste Thee, Lord, haste to

Come to mine aid, O Lord!..... Haste Thee, Lord, haste to

help me, Hear my cry!..... hear my cry!.....
O hear me, *cres.*

help me, hear, hear my cry! hear, hear my cry!

help me, hear, hear my cry! hear, hear my cry!

help me, hear, hear my cry! hear, hear my cry!

3 DIVINE REDEEMER.

2

dim. *p*
Save me, Lord, in Thy mer - cy; hear my cry;

dim. *p*
Save, save me, Lord, in Thy mer - cy;

dim. *p*
Save, save me, Lord, in Thy mer - cy; hear my cry;

dim. *p*
Save, save me, Lord, in Thy mer - cy;

dim. *p* *crus.*

dim. *rit.*
..... hear my cry; Come and save me, O Lord!.....

dim. *rit.*
Come and save, save me, O Lord!.....

dim. *rit.*
..... hear my cry; Come and save, save me, O Lord!.....

dim. *rit.*
Come and save me, O Lord!

dim. *rit.*

p a tempo.
O Di-vine Re-deem-er! O Di-vine Re-

p a tempo.
O Di-vine Re-deem-er! O Di-vine Re-

p a tempo.
O Di-vine Re-deem-er! O Di-vine Re-

p a tempo.
O Di-vine Re-deem-er! O Di-vine Re-

a tempo.
p

cres.

- deem - er! I pray Thee grant me par - don, and re -

cres.

- deem - er! I pray Thee grant me par - don, and re -

cres.

- deem - er! I pray Thee grant me par - don, and re -

cres.

- deem - er! I pray Thee grant me par - don, and re -

dim. *repeat ad lib.*

- member not, re-mem-ber not, O Lord, my sins.

dim. *repeat ad lib.*

- member not, re-mem-ber not, O Lord, my sins.

dim. *repeat ad lib.*

- member not, re-mem-ber not, O Lord, my sins.

dim. *repeat ad lib.*

- member not, re-mem-ber not, O Lord, my sins.

p

Save in the day of re - tri - bu - tion; from Death shield Thou me, O my

p

Save in the day of re - tri - bu - tion; from Death shield Thou me, O my

p

Save in the day of re - tri - bu - tion; from Death shield Thou me, O my

p

Save in the day of re - tri - bu - tion; from Death shield Thou me, O my

O DIVINE REDEEMER.

11

God!..... O Di-vine Re-deem-er! have
 O Di-vine Re-deem-er! have
 O Di-vine Re-deem-er! have
 O Di-vine Re-deem-er! have
 do.

The image shows a page from a musical score for the song "The Rose Tree." It includes four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are: "mer - cy, help me, my Sa - .". The tempo markings are *f*, *poco rit.*, and *rall. e dim.*. The dynamic markings are *f*, *pp*, and *ppp*. The piano part features a prominent bass line with a pedal point in the right hand.

f *poco rit.* *rall. e dim.* *pp*

mer - cy, help me, my Sa - .

f *poco rit.* *rall. e dim.* *pp*

mer - cy, help me, my Sa - .

f *poco rit.* *rall. e dim.* *pp*

mer - cy, help me, my Sa - .

f *poco rit.* *rall. e dim.* *pp*

mer - cy, help me, my Sa - .

f *poco rit.* *rall. e dim.* *ppp*

Ped.

Musical score for "L'air de la Vierge" by Gabriel Fauré. The score is in 3/4 time and features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "L'air de la Vierge" and "viour!". The piano accompaniment begins with a "p" (piano) dynamic and includes a "dim." (diminuendo) marking. The score is presented on a single page with a large, stylized "G" logo in the top left corner.

H. WALFORD DAVIES, Mus.Doc. (Organist and Director of the Choir at the Temple Church), says:
 "I WILL SING OF THE MERCIES OF THE LORD, by C. Darnton, is effective and healthy. It
 might almost have been written by Sir John Goss when young."

"Festival" Anthems, No. 5.

I WILL SING OF THE MERCIES OF THE LORD FOR EVER.

Anthem for Festival or General use.

Composed by CHARLES DARNTON.

LONDON: "MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW. Price 3d.; Tonic Sol-fa, 2d.

PSA. lxxxix 1, 5; lxiii. 3, 4.

Allegro moderato.

SOPRANO. I will sing of the

ALTO. I will sing of the

TENOR. I will sing of the

BASS. *f* I will sing of the

ORGAN. *f* *Gt. to Sw.* *mf*

Ped.

mer - cies of the Lord.. for ev - er; with my mouth will I make known Thy

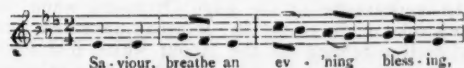
mer - cies of the Lord.. for ev - er; will I make known Thy

mer - cies of the Lord.. for ev - er; will I make known Thy

mer - cies of the Lord for ev - er; will I make known Thy

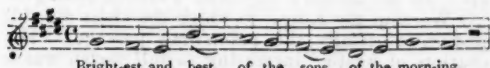


The "Companion to the Wesleyan Hymn Book" (1847) gives us a tune called "Rapture," which is an adaptation of "Believe me, if all those endearing young charms." The "Psalmody Britannica" (1847-54) contains in Vol. I. Book VI. page 12 a tune called "Stockholm," which is a terribly mutilated arrangement of the Andante in Clementi's Sonatina, No. 4 (Op. 36):—



Sa-viour, breathe an ev-'ning bless-ing,

And Dr. Bunnett, in his "Sacred Harmony" (1865), gives us on page 78 "Epiphany Hymn, arranged from Mendelssohn," which is the melody of No. 9, Songs without Words:—



Bright-est and best of the sons of the morn-ing,

Thus our task is ended. And though, happily, better taste prevails in such matters to-day, it took some amount of time to educate tune-book editors respecting the point under notice. One of the most

valiant advocates for reform in psalmody was La Trobe, and we cannot do better than conclude this article by giving an extract from his "Music of the Church" (1831), in which he voices adequately our own opinions on this subject of adaptations. Speaking of the practice of introducing secular melodies into the service of the church, he proceeds: "Similar to this is the custom of mutilating some masterly and splendid sacred composition of a more extended character, and obliging it, in contempt of its original design, to usurp, in a cramped and altered form, the place of the genuine psalm-tune. Nothing can be more wanton and needless than the efforts made to accommodate the works of great masters to a purpose not originally contemplated. Respect to the memory of the dead ought to be some check to this restless and ill-judged interference. It is the mark of a coward to take advantage of the absence of another, to mutilate and abuse his labours. And it may be safely asserted that the individual who thought proper to mould into a psalm-tune, by subtraction and addition of his own, the commencing movement of Handel's well-known air: 'I know that my Redeemer liveth,' would as soon have thought of rushing into a lion's den, had the irritable and haughty composer been alive to defend his rights."

Recital Programmes.

HYLTON.—At the Wesleyan Chapel on May 27th, by Mr. R. Gowens:—

Offertoire in G	...	Wely
Barcarolle, from 4th Piano Concerto	...	Bennett
Festive March	...	Smart
Idylle Piffaro	...	Smith
Offertoire in F minor	...	Pearce
Fantasia in C	...	Handel

RIPPONDEN.—By Mr. J. Weston Nicholl at the Zion Congregational Church:—

Organ Sonata (No. 2, Op. 148)	...	Rheinberger
Réverie, and Concert piece for organ or Orchestra	...	J. W. Nicholl
Organ Variations on an English Air	...	Flagler
Dream Music and Intermezzo (Organ Sonata, No. 7)	...	Guilmant
Allegretto	...	Wolstenholme
Organ Fugue in D	...	Bach
Overture to William Tell	...	Rossini

BLACKPOOL.—In Methodist New Connexion Church, by Mr. S. E. Worton, R.A.M.:—

Fantasia	...	Berthold Tours
Andante	...	E. Silas
Cujus Animam	...	Rossini
Andante Con Moto	...	Boely
Festive March	...	E. Notreau
Concert Fantasia	...	Sir R. P. Stewart
(a) Andante Con Abbandone	...	S. E. Worton
(b) Morceau Caprice	...	S. E. Worton
Improvisation on a Hymn Tune	...	S. E. Worton
Finale from Organ Sonata	...	Sir G. A. Macfarren

BRIDGNORTH.—At the opening of the Organ in the Baptist Church by Mr. A. G. Bloodworth:—

Offertoire for Easter Day	...	Batiste
Intermezzo	...	Mascagni
Toccata in G	...	Dubois
Gavotte	...	A. Thomas
Variations on "Jerusalem the Golden"	...	Spark
Hallelujah (Messiah)	...	Handel

TIVERTON.—By Dr. Orlando A. Mansfield, in the Congregational Church, on June 4th, on the occasion of the opening of the new organ:—

Prelude and Fugue in G	...	Mendelssohn
Offertoire in D minor	...	Batiste
(a) Alla Marcia in B flat	...	Dr. Mansfield
(b) Quasi Pastorale in E flat	...	
St. Anne's Fugue	...	J. S. Bach
Cantilène Pastorale in B minor	...	Guilmant
Sonata, No. 2, in C minor	...	Mendelssohn
Grave, Adagio, Allegro Maestoso, Fuga.	...	
Larghetto in G minor (6th Organ Concerto)	...	Handel

Hallelujah (Messiah) ... Handel

STEVENAGE.—At the Wesleyan Church at the opening of the organ, May 27th, by Mr. Fred Gostelow, F.R.C.O., A.R.A.M., A.R.C.M.

Toccata and fugue in D minor	...	J. S. Bach
Barcarolle	...	W. S. Bennett
Overture, No. 1, in C	...	Holli's
Melody in F	...	Rubinstein
March in E flat	...	Wely

Nonconformist Choir Union.

(BY A SPECIAL REPORTER.)



THE fifteenth annual Festival of this useful and vigorous organisation was held on Saturday, June 13th, at the Crystal Palace, and the occasion proved to be most encouraging and successful. The responsible officers and Committee have, we trust, passed through the season of depression caused by the almost total withdrawal of the provincial singers during the past few years, and have succeeded in establishing a firm hold upon the sympathies of Metropolitan choirs, and those of towns within easy reach of London. The number of singers at the Festival Concert was larger than ever before since the Choir was shorn of half its strength through the action of the Railway Companies, and the singing was equal to the usual excellence of the Choir.

The competitions for large and small Choirs (a very useful and instructive feature in the day's activities) commenced at 11.30, and seven choirs in all participated in the contest. The entries for the large choirs (Class A) of not less than twenty-six and not more than forty voices were four in number: Colne (Lanc.) Primitive Methodist; Leamington, Spencer Street Congregational; Lyndhurst Hall Mission, Hampstead, N.W.; Lewisham Congregational. In Class B (choirs of sixteen to twenty-five voices) there were three entries, the contestants being: Reigate Congregational; Brighton (Florence Road, Baptist); Weymouth, Hope Congregational. The contest in the latter class was extremely close, only one point separating the winning choir (Reigate), conducted by Mr. F. J. Buckland, from Brighton (conductor, Miss Bessie Woode, L.R.A.M.), who received a very high commendation for the excellent manner in which her choir sang. In Class A Lewisham Congregational scored a somewhat easier victory under the skilful guidance of Mr. Frank Idle, whose conducting was in itself an inspiration—not a gesture too much or that was not regarded. The choir scored ninety points out of a possible hundred—a splendid testimony to their excellent quality. Mr. Josiah Booth was the adjudicator, and his report of the Competition will be found in another column.

At two o'clock in the Concert Hall an Organ Recital was given by Mr. J. P. Attwater, F.R.C.O., L.R.A.M., the talented organist at Grafton Square, Clapham, and one of the most efficient of Free Church organists. The selections were played with a fine taste and expressiveness fitting the characteristics of the various items, and an attentive and appreciative audience gathered to hear the following programme:—

Water Music	...	...	...	Handel
Marcia Festival	...	...	...	Bossi
Allegro con troppo	...	...	...	Saint-Saëns
Selection from "Les Huguenots"	...	...	...	Meyerbeer
Inno di Gloria	...	...	...	Ravanello
Laus Deo	...	...	...	Dubois
Toccata (Symphony in F)	...	...	...	Widor

At four o'clock the Festival Concert was held on the Great Handel Orchestra, under the conductorship of Mr. E. Minshall, President of the Union, assisted by the full Band of the Union (conductor, Mr. T. R. Croger). Fully an hour before the con-

cert commenced some ardent vocalists were seated on the Orchestra, and right on to the time of commencing, a continual stream of singers poured in at all entrances until the topmost row was reached by the rising tide of eager and enthusiastic choristers. The appearance of the huge Orchestra when, at the stroke of the clock, Mr. Minshall appeared, was in itself a reward for the labour which had been freely rendered by the friends of the Union in order to increase the membership and enlarge its interests. The opening item was Mozart's motett, "O God when Thou appearest,"—a good rendering of a work well suited to the capacity of the Choirs. The tone was good and the expression well marked—the "leads" in the various parts being well taken up. H. E. Nichol's very fine Festival setting of "O Worship the King," to which the choir did full justice (especially the pianissimo passage, "His chariots of wrath," increasing to full *forte*), was a fine effect in expression. The sopranos shone in this piece. Sir Arthur Sullivan's gem, "Sing, O Heavens," followed. This was a very appropriate selection for subsequent use in Church work, and was well rendered—the soprano opening passage showing good phrasing and well-regulated force of tone. The piece went with a fine "swing," moving to a triumphant close in an excellent manner indicating a very evident enjoyment and appreciation on the part of the singers, who seemed to infect the audience with their enthusiasm, for the piece was heartily received.

The next Chorus was "When His Loud Voice" (Jephtha), in which the choir showed to good advantage, the massive Handelian effects being appropriately given with force and fervour. As the closing number in Part I. Mr. Fountain Meen, who had already rendered splendid service at the organ in accompanying the pieces, contributed an organ solo, selecting Guilman's "Grand Chœur in E flat" for performance. Mr. Fountain Meen's skill in manipulating the "King of instruments" was well displayed in the execution of the piece, which contains some showy and effective passages. In the interval between the parts, the winners in the Competition (Class A) gave a taste of their quality in Elgar's "O Happy Eyes," a most appropriate selection, for assuredly every eye was happy and every heart glad in their well-earned success. Not only so, but an added note of mutual congratulation was the presence of their conductor just returned from a long voyage in a search for health happily successful. The splendidly rendered part-song was not, of course, heard to advantage by the majority of the audience, but those in the vicinity of the choir had a rare treat in delicate singing, the light and shade being well-nigh perfect. Phrasing, attack and release, expression, enunciation, blend of voices were alike excellent, and their merit in winning the Challenge Shield was established. The part-song by Alfred R. Gaul, "The Harvest Feast," proved an enjoyable item, and was followed by an air and chorus, "Haste Thee, Nymph," from Handel's *L'Allegro*, the air being taken by the tenor voices in the Select Choir of singers from North-East and East London, who rendered splendid service in several of the pieces by singing the "verse" and "solo" parts. The tenors were somewhat weak in the Air, but the chorus entered fully into the

rollicking humour of the piece, and "laughter holding both his sides" was almost an actual accomplishment. A contrast was furnished by E. A. Dicks' choral ode, "The Unseen Choir," in which the selected voices again took the solo parts. A splendid finish to a very successful concert was furnished by a spirited rendering of the "Soldier's Chorus" (Faust) to new patriotic words.

The soloists were Miss Perceval Allen and Mr. Arthur Barlow, the former singing in her usual excellent style, "At Set of Sun," and Guy d'Hardelot's "Summer's Message,"—the latter being so daintily rendered as to secure a very decisive *encore*. Miss Allen also joined Mr. Barlow in "Graceful Consort" (Creation). Mr. Barlow also sang "O God, have mercy" (St. Paul).

A very special word of praise is due to the admirable orchestra, who rendered welcome assistance in many of the pieces, and showed to good advantage in their own selected pieces, which were "War March" (Athalie), and the "Incidental Music to Henry VIII." (Sullivan). Mr. T. R. Croger, who organises and conducts this branch of the Union in addition to the heavy duties of hon. secretary, merits very hearty thanks. Note should also be taken of the services of Mr. W. C. Webb, A.R.C.O., who was responsible for the training of the majority of the Select Choir, and to the acting secretary, Mr. Arthur Berridge, who had borne the burden of voluminous correspondence and well-nigh endless detail in connection with the Festival, and last but not least, to the clear "beat" of Mr. Minshall, who was not so absorbed in the beauties of the score as to miss the necessary guidance by look and gesture to ensure good results. A "word to the wise" in the Orchestra programme to "look at the conductor at least once in each bar" was doubtless productive of increased attention on the part of the singers.

A further attraction was furnished by an evening concert in the Concert Room, when a choir of 150 voices gave a very excellent rendering (for the first time) of a new Harvest Cantata by Mr. J. Allanson Benson, entitled "Praise the Lord and Call upon His Name." The work (which was conducted by the composer) is of a very attractive nature, and is arranged for soprano solo and chorus, the solo being taken by Miss Kate Cherry, who sang with all her accustomed charm. The opening chorus, "O Sing to the Lord" is a very bright and attractive number and was vigorously sung. No. 3, a recit. and song, "All filled with Sheaves," was rendered in faultless style by Miss Cherry, and received much applause. The chorus, "He maketh Peace," is a pleasing number, and is followed by a solo and chorus for male voices, "O ye Showers and Dew." This was a very popular item, the male voices (four parts) breaking in on the solo in simple response in very effective fashion. The final chorus is an elaboration in harmony of the first solo number, and is a fine piece of choral writing. After a succession of effective choral passages in broad harmony the reiterated "Hallelujah, Praise the Lord," in all parts forms a jubilant close leading into a unison rendering of "Hanover" with a rolling organ accompaniment. The cantata was followed by a short second part, in which Miss Kate Cherry sang "Daffodils-a-blowing," and "What does little Birdie say?" of which a repetition was demanded. A very hearty reception was accorded to Miss May Willby, a rising contralto, who sang very acceptably at the City Temple at the Good Friday concert, and whose rendering of "Angus Macdonald" on the present occasion secured an immediate recall. Miss Ethel

Beavis, a talented young violinist, played Meynarski's "Mazur" with precision and good judgment, and also another item with like results. The concert brought to a close a busy day, destined, we trust, to be marked as a point of departure for further advances in the history of the Union, leading to increased interest and accession of membership. Assuredly the Nonconformist Choir Union deserves well of Free Church singers, and richly merits more support than it has hitherto received from London Free Churches. The provision of valuable prizes for the competitions, the selection of a first class programme, eminently suited for subsequent Festival work in local centres, and the introduction of a new work of a seasonable character, forms a fair day's record of intelligent anticipation of the needs of choirs, which has been a pleasing feature of the Union's activities since its inception.

The following choirs took part in the Festival:—

METROPOLITAN.—N.W.

Camden Town.—Bedford Congregational.
Kentish Town.—Congregational.
Regent's Park Chapel, Park Square.
Camden Town.—Park Chapel.
Camden Town.—King Street Primitive Methodist.
Gospel Oak.—Congregational.
Gospel Oak.—Wesleyan.
Kentish Town.—Lyndhurst Hall.

N.E.

Kingsland.—Congregational.
Shoreditch Tabernacle.
Hackney.—Hampden Chapel.
Clapton.—Downs Baptist.

E.C.

City Temple.

E.

East Ham.—Presbyterian Church.
Bow.—Harley Street.
Walthamstow.—Blackhorse Wesleyan Church.
London Fields.—Primitive Methodist.
Walthamstow.—Orford Road Congregational Church.
Hackney.—Mare Street.
Limehouse.—Coverdale Road.
Bow.—Burdett Road Congregational Church.

W.

West Ealing.—Baptist Church.
Paddington.—Craven Hill.
Shepherd's Bush.—Uxbridge Road Tabernacle.

W.C.

Orange Street.—Congregational Church.

S.W.

Clapham.—Victoria Baptist Church.
Hanwell.—Wesleyan Church.
Kingston-on-Thames.—Congregational Church.
Waterloo Road.—Bible Christian Church.
Richmond.—Duke Street Baptist Church.
Fulham.—Congregational Church.

S.E.

Plumstead.—Village Wesleyan Church.
Peckham.—Queen's Road Wesleyan Church.
Plumstead Chapel.
Bermondsey.—Manor Chapel.
Deptford.—Wesleyan Mission.
Peckham.—Hill Street U.M.F.C.
Plumstead.—Cage Lane Mission.
Catford Hill Chapel.
Streatham.—Wesleyan Church.
Peckham Rye.—Tabernacle.

Lewisham.—Congregational Church.
 Plumstead Common.—Wesleyan Church.
 Camberwell.—Clarendon Chapel.
 Bexley Heath.—Congregational Church.
 Plumstead.—Station Road Baptist Church.
 Walworth Road Chapel.
 Forest Hill.—Primitive Methodist.
 Plumstead.—Herbert Road Chapel.
 Southwark.—Melior Street Mission.
 Stockwell.—Baptist Church.
 Plumstead.—Crescent Road U.M.F.C.
 Peckham.—Clifton Church.
 Plumstead.—Robert Street Primitive Methodist.
 Sydenham.—Baptist Church.
 Southwark Park.—Wesleyan Church.
 Eltham.—Well Hall Choir.
 E. Greenwich.—Baptist Church.
 S. Norwood.—Free Church Choral Union.
 Peckham.—South London Tabernacle.

N.

Woodberry Down.
 Finchley.—Baptist.
 Abney Congregational.
 Highbury Hill.—Baptist.
 Islington.—Cross Street Baptist.
 Junction Road.—Congregational.
 Arundel Square.—Congregational.
 Harringay.—Congregational.
 Ponder's End.—Congregational.
 South Tottenham.—Bible Christian.
 South Tottenham Choir.
 South Tottenham.—Baptist.
 South Tottenham.—High Cross Congregational.
 South Tottenham Chapel.
 Enfield Highway.—Totteridge Road Baptist.
 Finsbury.—Whitefield Tabernacle.
 Hoxton.—Charlotte Street U.M.F.C.
 Highbury Vale.—Wesleyan.

PROVINCIAL.

Aylesbury.—Congregational.
 Dudley.—Wesleyan.
 Royston.—Congregational.
 Caterham.—Congregational.
 Bromley.—Congregational.
 Bexley Heath.—Congregational.
 Chatham.
 Newark.—Wesleyan.
 Rochester.—Baptist.
 Cheshunt.—Baptist.
 Hythe.—Wesleyan.
 Weymouth.—Hope Chapel.
 Brighton.—Baptist.
 Reigate.—Congregational.
 Swindon.—Wesleyan.
 Waltham Cross.—Baptist.
 Richmond.—Baptist.
 Waltham Abbey.—Wesleyan.
 Northampton Horsemarket.—Primitive Methodist.
 Northampton.—Victoria Road Congregational.
 Northampton.—Kingsley Park Congregational.
 Kissingbury.—Baptist.
 Romford.—Congregational.
 Sevenoaks.—Wesleyan Choral Union.
 Leamington.—Congregational.
 Colne.—Primitive Methodist.
 Windsor.—Baptist.
 St. Mary Cray.—Temple Choral Society.
 Bagworth N.C.U.
 Woking N.C.U.
 Folkestone N.C.U.
 Tunbridge Wells N.C.U.
 Bingham N.C.U.
 High Wycombe N.C.U.
 Dover N.C.U.
 Stony Stratford N.C.U.
 Warrington N.C.U.
 Watford N.C.U.

Nonconformist Choir Union Competition.

MR. JOSIAH BOOTH'S REPORT.



It should be stated, first of all, that the performances of the various competing choirs upon this occasion reached a standard sufficiently high to entitle almost every one of them to sincere praise, although, owing to the arbitrary nature of such proceedings generally, not, unfortunately, to award.

Conductors may be congratulated all round upon having obtained results of a most satisfactory description. The beat was watched and responded to with most praiseworthy zeal and alertness on the part of the members of the choirs. Observance of light and shade was a conspicuous feature in every performance, and most commendable earnestness characterised all the effort made.

For these reasons alone, apart from the satisfaction of prize winning, no one should feel that their labour has been unrewarded. Good must have resulted in some shape or form in the case of every choir competing, and it is unnecessary to point out that this, received and treated in the right spirit, must bring to conductors, choirs, and also to the congregations whose song worship they lead, a reward of the kind best worth having.

The competition between the smaller choirs, al-

though there were but three entries, presented many points of interest viewed from the judicial standpoint; while it was just one of those contests which might provoke a considerable amount of difference of opinion among the ordinary listeners who had not the music in hand, and could not hear and see everything that was going into one scale or the other as the contestants were being tried in the balance.

The prize was awarded to the Reigate Choir on the score of a performance of general excellence all round. Their weak point was thinness in the bass part, though this was in a measure owing to the absence of one member through an accident on the way was not made known until afterwards. No fault could be found with their rendering of the test anthem, or with "The Harvest Feast," which was the piece of their own selection, saving the want of foundation tone referred to, which was a fault of but a negative character.

If the Brighton Choir were a point or two ahead of their rivals in power and quality of tone, this advantage was unfortunately lost through human frailty in the important matter of intonation, a slight flatness in the upper, and as slight a sharpness in the lower parts, marring the harmony in

some places rather considerably, observable more particularly in the simple harmonized air chosen as the unaccompanied piece.

The Weymouth Choir fell little short of the other competitors, their points being equally high in almost every department, excepting that of time. There was a want of pulling together on the part of accompaniment and choir, noticeable in the test anthem, and a similar weakness between the parts in the florid passages in the unaccompanied piece that followed, which detracted from the success of what was otherwise a good performance.

In the more important division, competition was very keen between the choirs representing Colne (Lancashire), Leamington, and Lewisham.

Lyndhurst Road Mission Choir made a most praiseworthy effort, but this choir naturally lacks the experience of the three other choirs mentioned. Every credit is due, however, to conductor and choir alike for the rendering they gave of music which was anything but easy to sing.

It would be pleasant to write all that could be written in praise of the three other competing choirs already named. Each was so good, it might even be said so faultless, that to find the deciding points to govern a decision as to superiority, the competition had to be lifted into rather a lofty region.

Colne missed their grasp of the prize from no want of ability on their part, but because their rendering of the test anthem was not so broad, re-

ligious in feeling, church-like (as an anthem should be), as the rendering given by the Lewisham Choir. It was polished, but it was lightsome and part-song like. It was finished, and refined, but it was wanting in dignity. The qualities with which they graced this made their rendering of the unaccompanied part-song, "Two Cupids," a strikingly good performance, and in this branch of the competition they were not excelled by either of their rivals.

The Leamington Choir showed many points of excellence, and their training for the contest reflected the highest credit upon their conductor, and spoke volumes for painstaking qualities on the part of all concerned. The intricacies of the harmonies in the part-song, "Moonlight," occasioned a slight stumbling-block in the way of their reaching the goal, however, and a want of true intonation here is all that could honestly be urged against them.

Of the winning choir, Lewisham, it is not necessary to say more than that their performance was, of all these meritorious efforts, the best. The commendable qualities which by them were revealed in the test anthem have already been referred to, and following this, as they did, by a most tasteful and refined rendering of "O happy eyes," marked with good feeling and clear and musical enunciation, they quite deservedly placed themselves in the position of victors in the struggle, amid the gratifying, enthusiastic, and generous applause of the large throng of other competing chorists and their friends.

Tonic Sol-fa Festival at the Crystal Palace.

IF one may judge by the number congregated on the Orchestra on Saturday, June 6th, the Tonic Sol-fa Association must be recovering somewhat from the effects of the railway companies' restrictions. By far the largest choirs of recent years participated in this year's festival. At the children's concert there were 6,500 applicants for places on the orchestra, and every inch of space was requisitioned by the juvenile chorists assembled under Mr. Filmer Rook's baton. The children's concert is always popular, and this year won greater interest than ever.

The adult concert was heartily supported by about 2,000 singers and 250 players. The programme opened with selections from Mendelssohn's "Athalie," the overture and opening numbers being selected, the soli passages being rendered by a select choir, which contrasted poorly in tone with the rest of the choir. Other items included Jack-

son's setting of "Lord Ullin's Daughter,"—a work well worth the attention of choral societies,—and a selection of part-songs. The choir was at its best in singing (unaccompanied) Macfarren's part-song, "The beating of my own heart," which was encored. Valentine Hemery's "Kingcup time" lost its point and humour in so large an auditorium, to all but those who knew the words. It is questionable whether it is advisable to include such pieces in a Palace programme—they do not pay for the work bestowed upon them. Other numbers were a part-song by Nichol, and "Therefore with angels," Mair's "Merry March Breeze," Pierson's "Ye mariners," etc. Mr. Leonard C. Venables conducted, and Mr. Henry W. Weston, Mus. Bac., F.R.C.O., was at the organ. The attendance was good, and a great increase of musical comfort was secured by the stoppage of traffic in front of the orchestra during the concerts.

London Wesleyan Choir Union.

THE second festival service by the London Wesleyan Methodist Choir Union was held at Wesley's Chapel, the Rev. W. L. Watkinson being the preacher. The Union having for its chief object the improvement of the musical services, wisely chooses for its annual gathering that form of the morning liturgical service which is most generally used. The "order of service" this year closely followed on the lines of the first festival in 1902, two of the most noticeable items being Sir J. Barnby's anthem, "It is a good thing to give thanks unto the Lord," and "Blessed be the God and Father," by Dr. S. S. Wesley. Both of these were efficiently rendered by the large body of about 800 chorists

present, under the conductorship of Mr. C. J. Dale, in the absence, through illness, of Mr. A. Furze; the solo in the latter being sung by Miss Emily Davies. The Jubilate, by C. Villiers Stanford, also requires notice, this spirited and beautiful setting receiving full justice. The Te Deum in E flat by Henry Gadsby and the two Psalms set to appropriate chants should also receive mention, as well as the three hymns, "Angel Voices, ever singing," "Crown Him with many crowns," and "For all the saints," tunes by E. G. Monk, Sir G. I. Elvey, and Sir J. Barnby respectively. The "Sevenfold Amen," by Sir J. Stainer, brought a successful festival to a fitting close.

Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. Charles Webb.

METROPOLITAN.

CLAPHAM JUNCTION.—On Sunday, June 7th, at Providence Street Baptist Chapel, Meyrick Road, the second "Choir Sunday" was celebrated. The services were well attended, and the congregational singing heartily rendered. The special anthems were: John E. West's "O how amiable are Thy dwellings"; C. Darnton's "Seek ye the Lord"; Ernest Nichol's "O worship the King," and F. A. Challinor's "I will bless the Lord at all times," for female voices. All were well rendered, and did credit to the members of the choir under the leadership of the organist, Mr. E. G. Marsh. Pastor R. E. Sears, who takes a great interest in the choir, preached special sermons for the occasion. High tribute was paid to the choristers, who greatly assist in the good congregational singing enjoyed at this place of worship. "All hail the power of Jesus' name" was sung at the close of the evening service to the tune "Diadem."

SOUTHWARK.—At the Borough Road Baptist Chapel on Monday, May 25th, the choir gave a very creditable performance of Arthur Berridge's new cantata, "The Triumph of the Cross," under the direction of the capable choirmaster of the church—Mr. T. E. Wade. Mr. A. Norman accompanied on the organ, and Mr. E. Cooper played the cornet obbligato. The solo parts were sung by Miss Ethel Russell, Miss Lydia Hopkins, Mr. A. C. Page, and Mr. C. H. Broomhead, who acquitted themselves very well. The chorus singing was bright and crisp. The singers were alert and ready for the slightest cue from the conductor, and they deserve great credit for their rendering. Alderman Hawkins was in the chair. At the conclusion of the cantata the chairman complimented the singers, and eulogised the composition, saying that it was beautiful, and well given. This work is no doubt ahead of the simple cantata, "The Love of God," by the same composer, which has become so popular. It is a little more difficult of performance, perhaps, and therefore more interesting from a purely musical point of view—indeed, it threatens to outrun its older brother in popularity, and we shall be much surprised if it is not taken up by the Nonconformist Church choirs all over the country next season. We need more of these short fifty minute cantatas that can be incorporated in an Evening Service, for use in the "forward" movement that aims to popularise the Sunday Evening Service. As a second part of the programme the choir rendered exceedingly well Nichol's "O Worship the King," the solo movement of which was well sung by Mr. A. C. Page, and Darnton's "I will sing of the mercies of the Lord for ever," while solos were sung by Miss L. Hopkins and Mr. Broomhead.

STOKE NEWINGTON.—A performance of Mendelssohn's "Hymn of Praise" was given in Rectory Road Congregational Church on May 21st, in connection with the opening of the new organ. The solos were excellently sung by Miss Mabel Manson, Miss Elsie Lester, and Mr. Henry Turnpenny. The choruses also were very well rendered, under the

able conductorship of Mr. H. Johnson Hoggarth. Mr. Fountain Meen accompanied on the organ, and in addition to a portion of the Sinfonia, played Handel's Concerto in B flat; Guilman's "Pastorale Cantilène," and Sullivan's "Imperial March."

PROVINCIAL.

BRIDGNORTH.—The cantata, "The Love of God" (Berridge), was given in the Baptist Church in connection with the opening of the new organ. The soloists were Miss Parkes, Mrs. A. G. Lloyd, Mr. Horton, and Mr. Whitehurst. The opening recital was given by Mr. A. G. Bloodworth, whose programme will be found in another column. Mr. McMichael presided at the instrument on May 24th.

BUNGAY.—On a recent Sunday, after a shortened evening service, the cantata, "The Love of God" (Arthur Berridge), was given by a full choir in the Congregational Church. The soloists were the same who sang at the Good Friday performance. Mr. H. C. Botwright (honorary organist of the church for the last forty years) conducted. The general effect was greatly enhanced by the organ accompaniment, which was admirably played by Miss Maggie Botwright. At the close of the cantata, Mr. Alfred Botwright (of Wimbledon) gave an impressive rendering of "A Dream of Paradise." The large congregation joined in singing the hymn, "The Day Departs." The collection was for the Choir Fund.

HAWKHURST.—The sunny and sultry weather on Whit Monday made folks glad to seek the shade, and this attraction was provided in two outdoor concerts in the beautiful grounds of "Cintra" (kindly thrown open by Mr. and Mrs. Putland), where the members of the Wesleyan Choir gave two very pleasing and enjoyable concerts. Songs were rendered in faultless style by Mrs. Gurr ("The Holy City" and "The Rescue"), Mr. A. F. Francis ("The Lost Chord" and "Killarney"), Mr. J. Reynolds ("The Anchor's Weighed"). Messrs. Trowell and Chatfield gave the duets, "Larboard Watch" and "All's Well," and with Mr. Reynolds that laughable trio, "A little farm well tilled." The Misses Chatfield gave with good effect the duets, "Convent Bells" and "O touch those chords again." Two songs were sung by the school children, "A laughing song" and "A sneezing song," both being rendered with a contagious realism, and drawing from the audience an encore. Recitations were given by Miss Russell, Miss Chatfield, Miss Gurr, and Master Oswald Copoch. The chorus given by the choir was very nicely rendered, and clearly proves that the choir, although a small village one, has some go in it. Miss Amy Chatfield accompanied all the pieces on the organ with her usual taste and skill.

HYTHE.—On Wednesday evening, June 10th, before a crowded audience, the Hythe Branch of the Nonconformist Choir Union (with the assistance of a few Folkestone friends), gave a capital rendering of the music sung at the Crystal Palace Festival. Mr. Ruglys presided, and the first part of the programme was as follows:—"Selection," "On the March"; Mozart's Motett No. 1, "O God, when Thou appearest"; Festival Anthem (H. Ernest

Nichol, "O worship the King"; "Sing, O Heavens" (Sir Arthur Sullivan); "When His loud voice," chorus from Handel's "Jephtha." Mr. Ruglys stated that the object of the concert was a very deserving one, viz., that of helping a sick member, and he trusted all would do what they could. The collection amounted to £2 10s. 2d. The remainder of the programme was carried out as follows: March, "The Victoria Cross," by Misses G. Manning and E. Worthington (violins), L. and B. Lorden (mandoline), and E. Shilston (piano); Gaul's "Harvest Feast"; "Haste the Nymph"; "The Unseen Choir"; "Soldiers' Chorus," from "Faust"; "National Anthem." A very enjoyable time was spent by the choir and a few friends afterwards, when light refreshments were served, the rest of the evening being spent in a convivial manner. Messrs. A. Worthington and J. Bostock were thanked for their leadership. Both these gentlemen suitably responded.

LEICESTER.—The Choir Festival was held in Aylestone Road Wesleyan Church on Sunday, May 24th, when special music was rendered at both morning and evening services, Miss Clara Spencer, L.R.A.M., being the organist. In the afternoon Gaul's "Ruth" was creditably performed to an appreciative audience. The soloists were Miss Minnie Cowley, Miss Clara Spencer, and Mr. Sidney Wallis. Mr. R. H. Craven conducted, and Mr. A. W. Kerridge was at the organ.

OUTLAINE (NEAR HUDDERSFIELD).—On Sunday, June 14th, the anniversary services in connection with the Wesleyan Sunday School were held. A very interesting children's service was conducted by Rev. H. Tregoning, of Milnsbridge. The preacher in the afternoon and evening was Rev. R. W. Butterworth, of Stainland. Special hymns and anthems were rendered by the choir, under the conductorship of Mr. Eli Pilling, and accompanied on the organ by Mr. J. W. Batley. The anthems at the afternoon and evening services were "Daughter of Zion" (Clark), and "The earth is the Lord's" (Roebuck), in the latter of which the principal parts were effectively rendered, as follows: Soprano solos, Mrs. Gee and Miss Haigh; quartette, Mrs. Hoyle, Miss Gee, Mr. T. S. Shaw, and Mr. Ernest Pilling; duet, Misses Bottomley and Boothroyd; bass recits, Mr. J. W. Pilling. The evening service was brought to a close by a fine rendering by the scholars and choir of Handel's "Hallelujah" Chorus. Collections for the day over £43.

RUSHDEN.—Mr. J. Farey, the esteemed and capable conductor of the Old Baptist Choir, was recently presented with a handsome gold watch and chain on the completion of his 25th year as conductor. An illuminated address accompanied the testimonial. The presentation was made by the pastor, the Rev. W. F. Harris, who spoke in high terms of Mr. Farey's work. Mr. Farey replied in a neat speech.

TERRINGTON (NORFOLK).—On the evening of Wednesday, May 27th, a musical service was held in the Wesleyan Church, the occasion being the opening of a new organ. The instrument is by Messrs. Abbott and Smith, of Leeds, and has two manuals. In order to accommodate it, some considerable structural alterations have been made, the total cost being about £350. The musical arrangements were in the hands of Messrs. A. H. Cross (King's organist, Sandringham) and Mr. Kendrick (choirmaster at Tower Street Wesleyan

Church, King's Lynn). The latter had trained the united Terrington and Tower Street choirs for the occasion. The choruses, "And the glory" ("Messiah"), "O Father, whose Almighty Power" ("Judas Maccabæus"), and "Hail, Judea" ("Judas Maccabæus"), went very finely; and Sterndale Bennett's unaccompanied quartette, "God is a Spirit," was thoroughly enjoyed by all lovers of music present. The "Hail, Judea," chorus followed the duet bearing the same name, the latter being sung by Mrs. Kendrick and Mrs. Monkman. The almost whispered piano of Turner's "Sun of my Soul" (Bristol Anthem Book) was rendered very successfully, and certainly deserved all praise. The recitative, "Ye people, rend your hearts," and following air from "Elijah" were sung by Mr. Hubert Springall; the solo in "Sun of my Soul" by Mrs. Kendrick. Mr. A. H. Cross gave his hearers a good idea of the quality and powers of the new instrument by his interpretation of "O for the wings of a dove" (Mendelssohn), "Serenata" (Op. 15, No. 1, Moszkowski), the "Intermezzo" from "Cavalleria Rusticana," and other selections. The Rev. T. J. Hillary, of King's Lynn, spoke for a short time in an interesting way on the "Advance made in church music during recent years."

TORQUAY.—"Choir Sunday" was celebrated in Belgrave Church (Congregational) on Sunday, May 24th, when excellent music was rendered under the able direction of Dr. Mansfield, the organist and choirmaster. From the moment he took his seat and struck the first note of the Impromptu in D by Dr. Hiles, to the Postlude in E flat, a composition of his own, with which the evening service terminated, there was nothing but brightness and beauty. The anthems rendered by the choir, "O Lord, I have loved" (Dr. Torrance), and "Oh, sing unto the Lord" (Sir George Macfarren), were given with fine effect. Mrs. Mansfield's songs, "O Lord, Thou hast searched me out," from Sir W. S. Bennett's "Woman of Samaria," and "Happy art thou, Magdalen," from Sir John Stainer's "St. Magdalen," gave much pleasure to all who heard her. She sang with great taste and feeling, and with the effect which her high training and culture give her, and all who were privileged to hear those songs either were, or ought to have been, better for it. The pastor (the Rev. J. Charteris Johnston) preached at both services.

Correspondence.

"AURELIA."

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—I read with interest in the June number of your journal a letter respecting the origin of Wesley's hymn tune "Aurelia."

Your correspondent is very likely to be correct in his description of its origin as a hymn tune, but I think there is something still to be discovered as to the source of the melody. I well remember being told many years ago by the chaplain of a former Dean of Gloucester that the music of "Aurelia" was originally composed by Wesley for something "quite other than a hymn tune." I asked for what purpose then it had been written, but my clerical friend thought he had better not tell me. I do not think that my informant was a man who would have made

an unfounded statement, and it would be quite in accordance with what is known of Wesley's eccentricity if he had played over something composed for a purpose "quite other than a hymn tune," and then asked his admiring friends, "What do you think of that in the way of a popular hymn tune?"

Some years ago in a country rectory I had the pleasure of spending the evening with an old lady—herself a brilliant pianist—who had been an intimate friend of Wesley, and from her I heard several amusing stories of the great organist. Perhaps I may some time find the opportunity of embodying these in a magazine article.—I am, sir, yours faithfully,
B. MANSELL RAMSEY.

Rockhill, Folkestone.

[Mr. Ramsey has kindly promised to write his suggested article for the JOURNAL. It will appear in an early number.—ED. N. M. J.]

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—I desire to thank Mr. Tetley for his interesting letter respecting the genesis of S. S. Wesley's hymn tune "Aurelia."

Perhaps he would be glad to know that Barnby's beautiful tune to "Jesu, Lover of my soul" (to which he refers in his letter), has been in constant use at St. Andrew's, Wells Street, for over five and thirty years.

The tune, dated 1866, was originally written for John Mason Neale's Cattle Plague Hymn, "All Creation groans and travails."—Yours truly,

HENRY KNIGHT.

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Praise the Name of the Lord your God. Harvest cantata by J. Allanson Benson. 6d.—This work is laid out for soprano soloist and chorus. It is well written, bold, and telling in effect, the opening and closing choruses being exceedingly good. The solos are melodious and easy. We can commend the work to the notice of choirmasters. It was performed at the Crystal Palace at the N.C.U. Festival last month.

Accidentals.

AN American reporter of a local concert says that "the second part opened with a splendid rendition of a selection from 'The Twelfth Massachusets,' by Mozart"! The explanation is obvious enough. The programme had read; "Selection from the Twelfth Mass—Mozart," and the system of abbreviations for the names of the American States had proved too much for "our own reporter."

A *Parish Magazine* in Kent says "the fund for the purchase of a piano for the church house" has received "a further sum of twenty-five shillings by the sale of the rector"! Twenty-five shillings for a rector is dirt cheap!

AFTER an address on "The Personality of Satan," an audience the other day actually rose up and sang "We shall know each other better."

To Correspondents.

A. F.—Your tune is fairly good. Your melody is better than your harmonies.

J. J.—We do not agree with you. It will be a better organ if you spend £50 more on the great organ and that amount less on the swell.

ANDANTE.—(1) See March issue of the JOURNAL. (2) Thanks for suggestion. (3) Augener and Co.

J. W. B.—Your enquiry is hardly a musical one. It depends almost entirely upon your rules. But it is usual for the conductor—even if paid—to have a vote.

The following are thanked for their communications:—J. S. T. (Birmingham), F. E. (Ipswich), T. T. (Filey), W. J. R. (Peterborough), C. C. A. (Lower Broughton), T. F. (Highbury), W. R. (Wolverhampton), A. D. (Crieff), J. T. (Barnstaple), W. D. O. (Wolverhampton).



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Edited by E. MINSHALL.

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an unfounded statement, and it would be quite in accordance with what is known of Wesley's eccentricity if he had played over something composed for a purpose "quite other than a hymn tune," and then asked his admiring friends, "What do you think of that in the way of a popular hymn tune?"

Some years ago in a country rectory I had the pleasure of spending the evening with an old lady—herself a brilliant pianist—who had been an intimate friend of Wesley, and from her I heard several amusing stories of the great organist. Perhaps I may some time find the opportunity of embodying these in a magazine article.—I am, sir, yours faithfully,
B. MANSELL RAMSEY.

Rockhill, Folkestone.

[Mr. Ramsey has kindly promised to write his suggested article for the JOURNAL. It will appear in an early number.—ED. N. M. J.]

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—I desire to thank Mr. Tetley for his interesting letter respecting the genesis of S. S. Wesley's hymn tune "Aurelia."

Perhaps he would be glad to know that Barnby's beautiful tune to "Jesu, Lover of my soul" (to which he refers in his letter), has been in constant use at St. Andrew's, Wells Street, for over five and thirty years.

The tune, dated 1866, was originally written for John Mason Neale's Cattle Plague Hymn, "All Creation groans and travails."—Yours truly,

HENRY KNIGHT.

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Bless the Lord, O my soul. By Dr. O. A. Mansfield. 2d.—Another harvest anthem for full choir, with independent organ accompaniment. It is vigorous, and ought to be popular with both singers and listeners.

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Praise the Name of the Lord your God. Harvest cantata by J. Allanson Benson. 6d.—This work is laid out for soprano soloist and chorus. It is well written, bold, and telling in effect, the opening and closing choruses being exceedingly good. The solos are melodious and easy. We can commend the work to the notice of choirmasters. It was performed at the Crystal Palace at the N.C.U. Festival last month.

Accidentals.

AN American reporter of a local concert says that "the second part opened with a splendid rendition of a selection from 'The Twelfth Massachusets,' by Mozart"! The explanation is obvious enough. The programme had read; "Selection from the Twelfth Mass—Mozart," and the system of abbreviations for the names of the American States had proved too much for "our own reporter."

A *Parish Magazine* in Kent says "the fund for the purchase of a piano for the church house" has received "a further sum of twenty-five shillings by the sale of the rector"! Twenty-five shillings for a rector is dirt cheap!

AFTER an address on "The Personality of Satan," an audience the other day actually rose up and sang "We shall know each other better."

To Correspondents.

A. F.—Your tune is fairly good. Your melody is better than your harmonies.

J. J.—We do not agree with you. It will be a better organ if you spend £50 more on the great organ and that amount less on the swell.

ANDANTE.—(1) See March issue of the JOURNAL. (2) Thanks for suggestion. (3) Augener and Co.

J. W. B.—Your enquiry is hardly a musical one. It depends almost entirely upon your rules. But it is usual for the conductor—even if paid—to have a vote.

The following are thanked for their communications:—J. S. T. (Birmingham), F. E. (Ipswich), T. T. (Filey), W. J. R. (Peterborough), C. C. A. (Lower Broughton), T. F. (Highbury), W. R. (Wolverhampton), A. D. (Crieff), J. T. (Barnstaple), W. D. O. (Wolverhampton).



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